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in any member of the suite. When I happened to see these tapestries several years ago in Paris in the hands of a dealer in the rue Richelieu, they were said to have formed part of the wedding portion of Anne of Brittany! But on every side there is no tangible evidence of their *provenance*. Their merit is evidently in their composition, theme, technique, and in the history less of a personage than of an ancient and highly developed art.

BASHFORD DEAN.

FOUR PAINTINGS

LENT BY MR. WILLIAM K. VANDERBILT

THE Museum has received a very important loan from Mr. W. K. Vanderbilt, consisting of four remarkable pictures. These are: the portrait of Lady Guildford by Holbein, a portrait by Rembrandt, a portrait of Queen Henrietta Maria by Van Dyck, and "The Toilet of Venus" by Boucher.

The "Lady Guildford" is one of the series of portraits of notabilities of the court of Henry VIII, and was painted in 1528. The companion piece, the "Sir Henry Guildford," is in the collection of the King at Windsor Castle.

In the decorative arrangement (the like of which one must search for among the greatest of the Japanese), in its ornamental details, and above all in its inspired characterization, this work fittingly reveals the rare powers of its painter, as do also the luminous color and the precision of its masterful line. The sitter, a stately personage, is clothed in black and wears a quaint and decorative head dress. She has gold chains over her shoulders and her sleeves are of cloth of gold. There is a column with a capital of exquisite workmanship at her right, and back is a branch of vine against the green-blue of the sky.

The Van Dyck is as different from the Holbein as was the England of Charles I from that of Henry VIII. The reserved stateliness of the older time, showing itself in the stiff costume and the formal composition, has changed in the reign of Charles

to the elegant refinement and the distinguished cultivation which Van Dyck so successfully portrays. This picture is one of the great number of portraits of the Queen that Van Dyck painted, both with and without aid from assistants. Its color scheme, with the dominant yellow, is gorgeous and attractive.

Not far distant in date from the Van Dyck is the Rembrandt. It is a commanding representation of a man of late middle age who looks directly at the spectator from beneath knitted brows. He wears a turban and has an ample cloak of rich cloth thrown over his shoulders. The picture is signed with an "R," and dated 1632. Rembrandt was at this time twenty-six years old, and his youth is shown only in the close handling of parts and the nervelessness of the painting of the right hand. It is, however, one of the most impressive pictures by him in America. Dignified and grandiose, it is a most precious addition to the little group of Rembrandts which the Museum at this time has the honor of housing.

The "Toilet of Venus" was one of the pictures that Francis Boucher painted in 1751 for Madame de Pompadour, and was hung in the bath room of that lady in Bellevue. The picture is most typical of the painter. All his charming qualities are evident in it—lightness, gaiety, frivolity, prettiness and cool, sensuous color—qualities that his imitators could never quite catch.

The Boucher has been placed in Gallery 19, the Rembrandt, the Holbein and the Van Dyck will be found in Gallery 24.

CHANGES IN THE GALLERIES

THE NEW BRONZE ROOM

WITH the present issue of the BULLETIN another room is opened to the public with an entirely new arrangement. This is the gallery at the southeast corner of the Fifth Avenue wing, on the ground floor, which was formerly occupied by a miscellaneous collection of furniture and